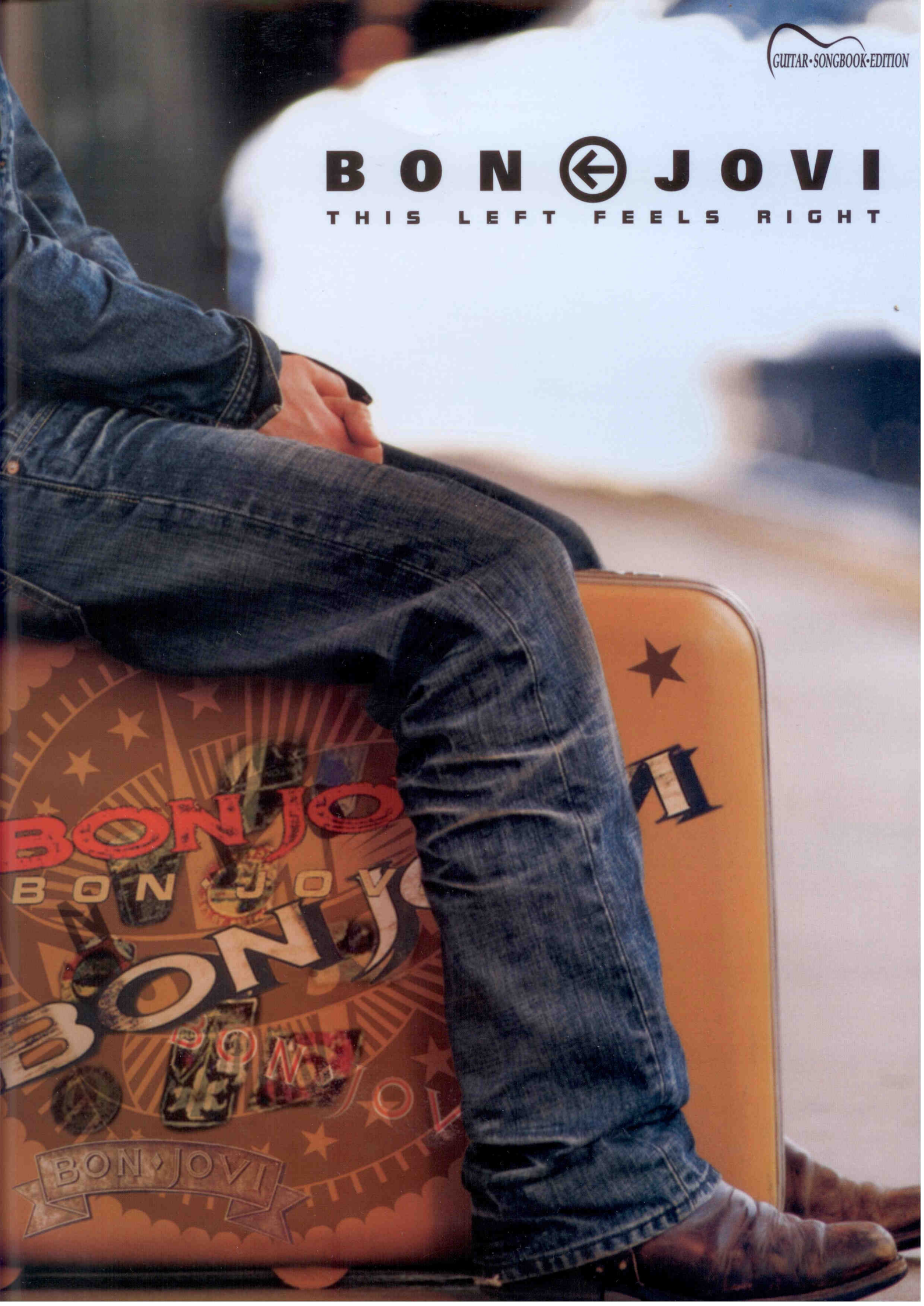
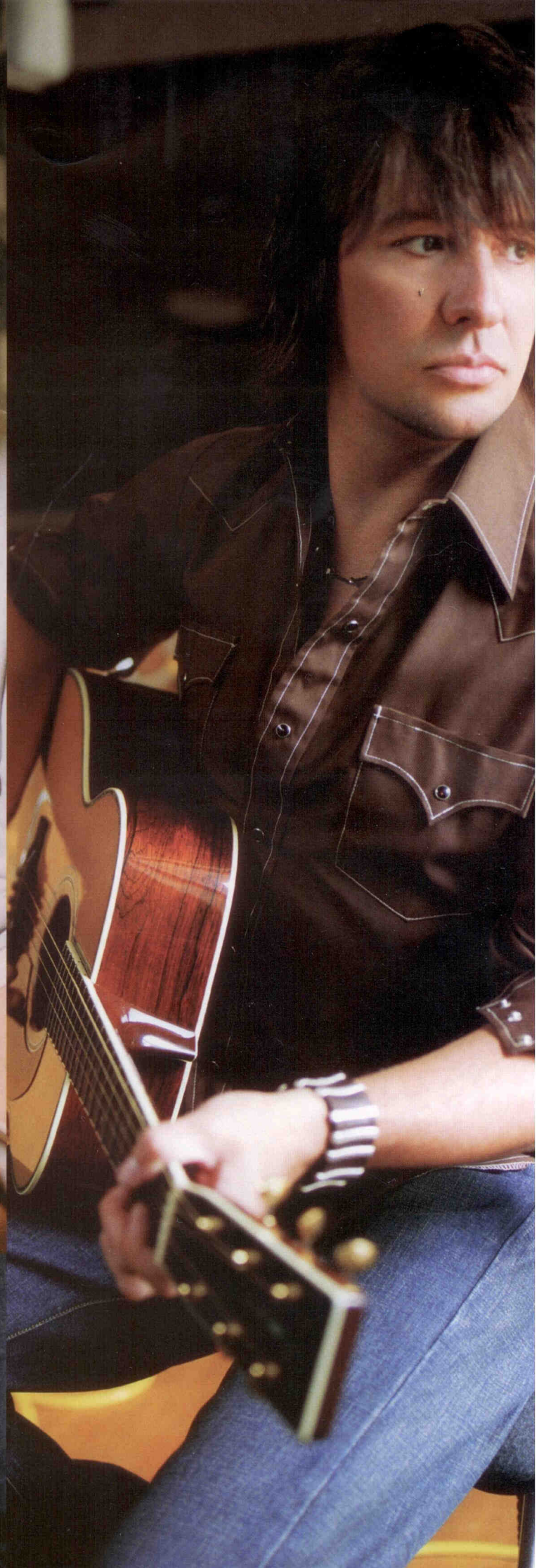


BON JOVI

THIS LEFT FEELS RIGHT









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6 WANTED DEAD OR ALIVE

13 LIVIN' ON A PRAYER
FEATURING OLIVIA D'ABO

21 BAD MEDICINE

29 IT'S MY LIFE

33 LAY YOUR HANDS ON ME

42 YOU GIVE LOVE A BAD NAME

51 BED OF ROSES

59 EVERYDAY

66 BORN TO BE MY BABY

74 KEEP THE FAITH

80 I'LL BE THERE FOR YOU

86 ALWAYS



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WANTED DEAD OR ALIVE

Acous. Gtr. 2 & Elec. Gtr. 1 in Drop D:

⑥ = D ③ = G
 ⑤ = A ② = B
 ④ = D ① = E

Words and Music by
 JON BON JOVI and RICHIE SAMBORA

Moderately ♩ = 80
 Intro:



Rhy. Fig. 1
 Acous. Gtr. 2

end Rhy. Fig. 1

Acous. Gtr. 1

mf

mf hold throughout

1.

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Verse:

w/Rhy. Fig. 1 (Acous. Gtr. 2) 4 times, simile, tacet on D.S.

2.



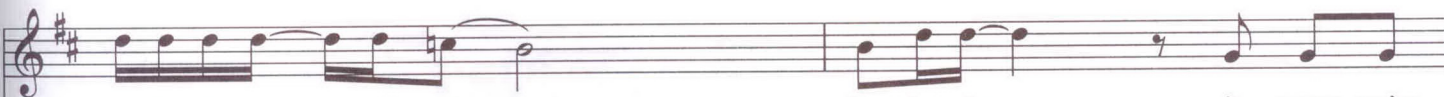
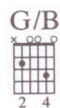
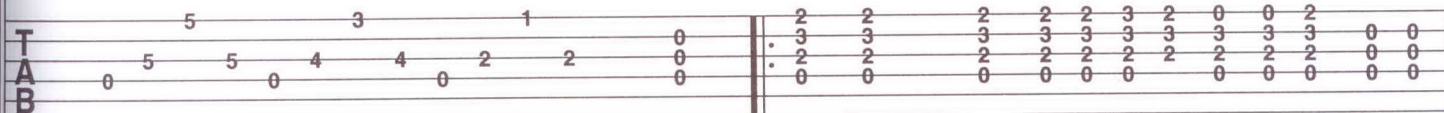
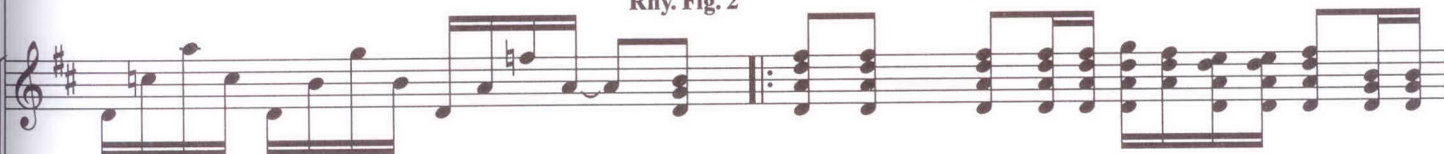
1. It's all the same, —

— times I sleep,

some -

Rhy. Fig. 2

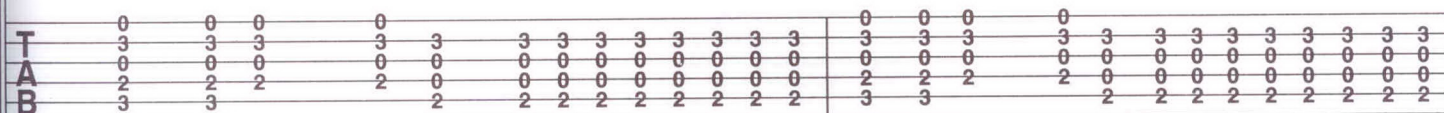
3. See additional lyrics



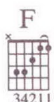
on - ly the names_ will change._
times it's not_ for days._

Ev - 'ry - day_ —
Peo - ple I meet

it seems we're
come and go their



w/Rhy. Fig. 2 (Acous. Gtr. 1) simile

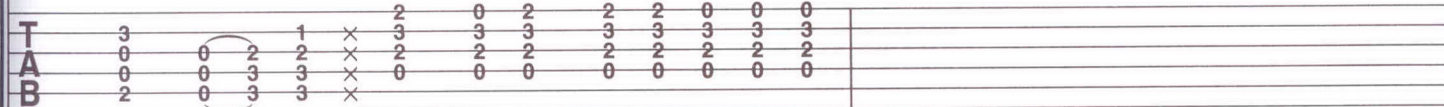


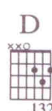
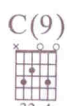
wast - ing a - way._
sep - 'rate ways._

An - oth - er place_ —
You can tell the day

where the
by the

end Rhy. Fig. 2





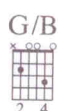
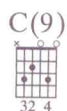
fac - es are__ so cold,__
bot - tle that__ you drink,__

drive all night__ to get back home__
time you're a-lone all you do is think__

Bkgd. Vcl.: I'm a

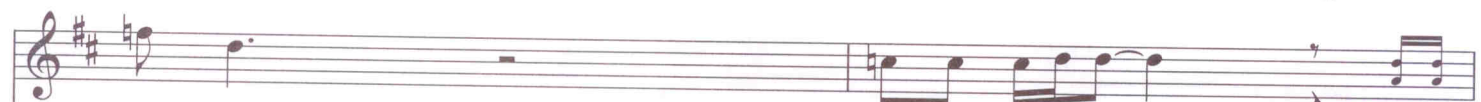
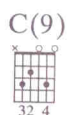
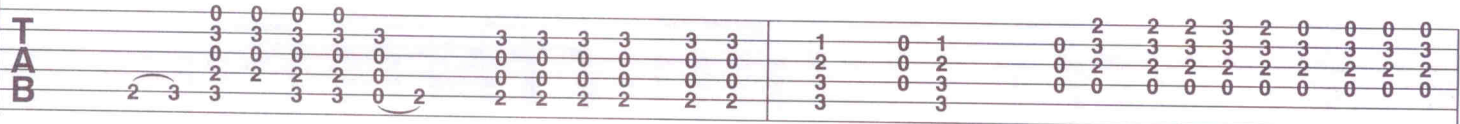
Chorus:

w/Rhy. Fig. 1 (Acous. Gtr. 2) dbld. by Elec. Gtr. 1 on D.S., 4 times, simile



cow - boy,

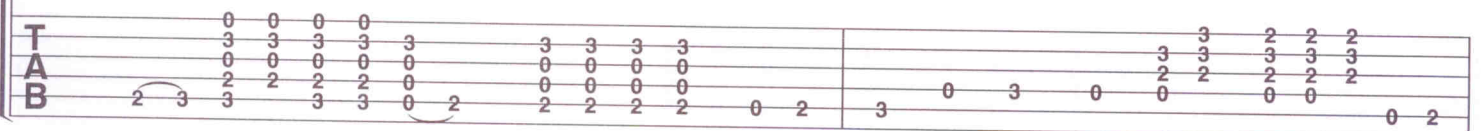
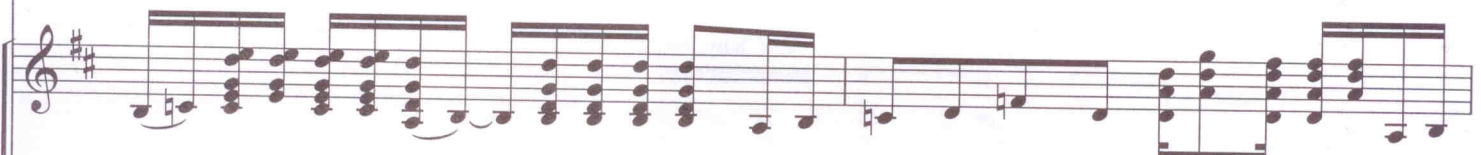
On a steel__ horse,__ I ride.



Want - ed

dead or a - live__

I'm a



w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile

D5



Elec. Gtr. 2 (w/dist.)

mf

TAB

6 5 6 6 5 6 6 5 6 6 5 6

Acous. Gtr. 1

hold throughout

TAB

0 7 6 0 6 7 0 5 6 0 6 5 0 4 6 0 6 4 0 3 6 0 6 3

D.S.  al Coda

3. Now I

TAB

6 5 6 6 5 6 6 5 6 6 5 6

TAB

0 7 6 0 6 7 0 5 6 0 6 5 0 4 6 0 6 4 0 3 6 0 6 3 0

Coda

Chord diagrams: F (34211), D (132), Dsus2 (13), C(9) (32 4), G/B (2 4), F (34211), D (132), Dsus2 (13).

night on my side._____ I'm want-ed dead or a - live.____ I'm a

Chord diagrams: C(9) (32 4), G/B (2 4), Elec. Gtr. 1 (w/dist.) (—), C5 (14), D5 (3fr. 14), B5 (2fr. 14), C5 (3fr. 14).

Want - ed_____ dead or a - live.____ cow - boy.

Outro:

w/Rhy. Fig. 1 (Acous. Gtr. 2 & Elec. Gtr. 1) 2 times, simile



Elec. Gtr. 2 (on repeat)

Tablature for Elec. Gtr. 2 (on repeat):

13 12 10 8 9 5 3 1 13 13 12 10 8

Acous. Gtr. 1 (on repeat)

Tablature for Acous. Gtr. 1 (on repeat):

13 12 10 8 5 3 1 13 12 10 8

0 14 12 12 10 10 9 9 0 5 5 4 4 2 2 0 14 14 12 12 10 10 9 9 0

1. 2.

rit.

TAB

5 3 1 (1)

rit.

TAB

5 5 0 4 4 0 2

Verse 3:

Now I walk these streets,
 This six-string in my hand.
 Still playing for keeps.
 It's the same old me,
 Same old band.
 Been everywhere,
 Standing tall.
 I've seen a million faces,
 Seen an awful lot of faces.
 (To Chorus:)

LIVIN' ON A PRAYER

All gtrs. tuned down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

Em C Dsus2 G Cmaj7

CapoV CapoV CapoV CapoV CapoV

(Bm) (G) (Asus2) (D) (Gmaj7)

Moderately ♩ = 110

Cmaj7(#11)

D13

Elec. Piano (*arr. for gtr.*)

mf

* *mf*

mf hold throughout

TAB

3 4 0 2 0 2 5 0 | 5 4 0 2 0 4 5 0

*Recording sounds a half step lower than written.

*

 E_m

Cmaj7(#11)

The first system of the musical score for 'The Wind' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff and consists of three measures. The first measure contains four eighth notes: F#4, G4, A4, and B4, beamed together. The second measure contains four eighth notes: C5, D5, E5, and F#5, beamed together. The third measure contains four eighth notes: G5, A5, B5, and C6, beamed together. Below the staff, the guitar tablature is provided, showing the fret numbers for each note: 2, 4, 0, 2, 0, 2, 5, 0 for the first measure; 2, 4, 0, 2, 0, 2, 5, 0 for the second measure; and 3, 4, 0, 2, 0, 2, 5, 0 for the third measure.

****Acous. Gtr. (dbld.)**

mf hold throughout

**Composite arrangement of 6- and 12-string gtrs.

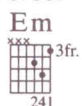
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D13

Em

Cont. s

Verse:



1. Tom - my used to work on the docks. _____
2. Tom - my threw his six - string in hock. N

Rhy. Fig. 1
Acous. Gtr. 1

- ion went on strike, he's down on his luck. It's
he's hold - ing in what he used to make talk. So

C(9)



D(4)



tough, tough, used to make it talk so so tough.

TAB: 3 2 0 3 3 0 3 0 | 3/5 4 0 3 5 0 3 0

Em



tough.

end Rhy. Fig. 1

TAB: 3 5 4 2 5 4 3 5 4 2 5 4 | 3 5 4 2 5 4 3 5 4 2 5 4

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile

Gi - na works the din - er all day.
 Gi - na dreams of run - ning a - way. When she

Work - ing for her man, she
 cries ev - 'ry night Tom - my brings home her pay for
 it's o -





love, she brings home her pay for love.
 kay, it's o - kay, ba - by, it's o - kay.

Pre-chorus:







Acous. Gtr. 1








You know we've got - ta hold on to what we've got. It
 Say-ing we got to hold on to what we've got. It





does - n't make a dif - f'rence if we make it or not. We've
 does - n't make a dif - f'rence if we make it or not. We've



got each oth - er, that's a lot for love, for love.
 got each oth - er and that's a lot for love. Let's

D⁶₉



Chorus:

*Em



C



give it a shot.

Whoa, _____

we're

*Dbl'd. by gtr. w/capo V. Frames for capo V are at the beginning of the song under the title.

Dsus2



G



C



Cont. rhy. simile



half way there. _____

Whoa, _____

liv -

Dsus2



Em



C



ing on a prayer. _

Won't you

take my

hand _____

and we'll

Dsus2



G



C



Dsus2



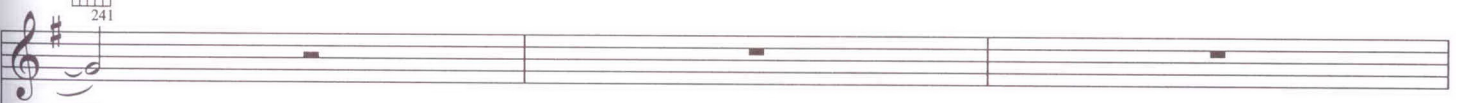
make it I'll swear. _____

Whoa, _____

liv - ing on a prayer. _____

1.
Interlude:

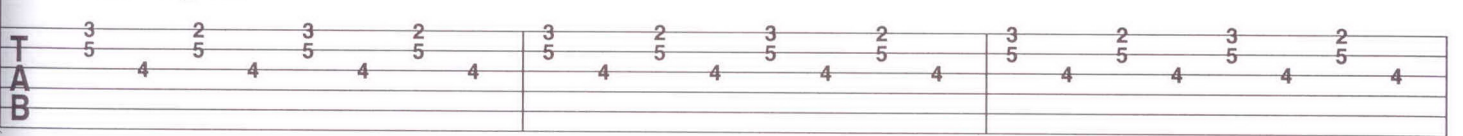
Em



Acous. Gtr. 1 (dbld.)



hold throughout



2.

Cmaj7



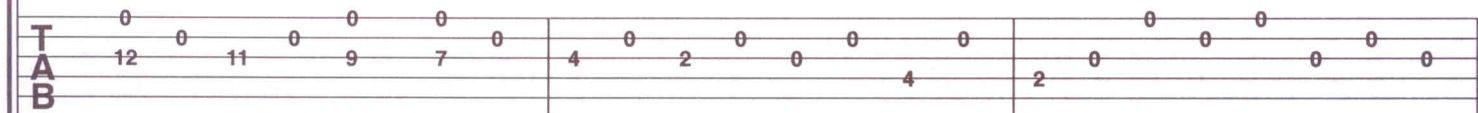
Acous. Gtr. 1

*hold throughout**Interlude:*

Em



*Acous. Gtr. 1

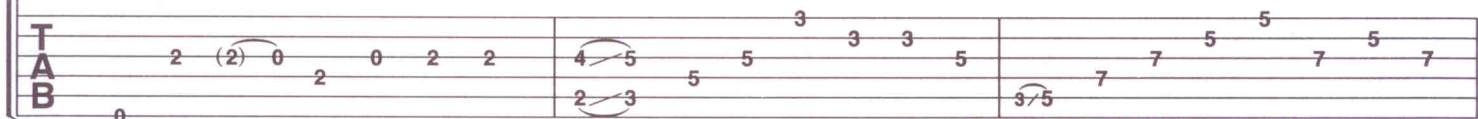


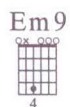
*Composite arrangement of 6- and 12-string gtrs.

Csus2

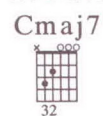


Dsus2





Pre-chorus:



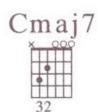
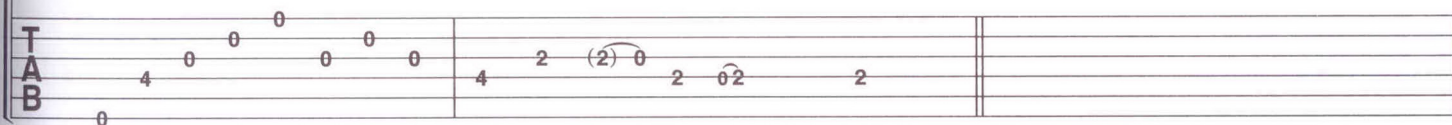
Acous. Gtr. 1



We've got to hold_____ on_____

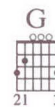
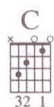


Cont. in slashes



read-y or not.____ You live for____ the____ fight when it's all____ that____ you've got.

Chorus:



Cont. rhy. simile



Oh,_____ we're half way there,_____

*Composite arrangement of 6- and 12-string gtrs.

Dsus2



Em



C



Dsus2



liv - ing on a prayer._____ Take my_ hand,___ we'll make it I'll swear._____

Outro:

G



C



Dsus



D



Em

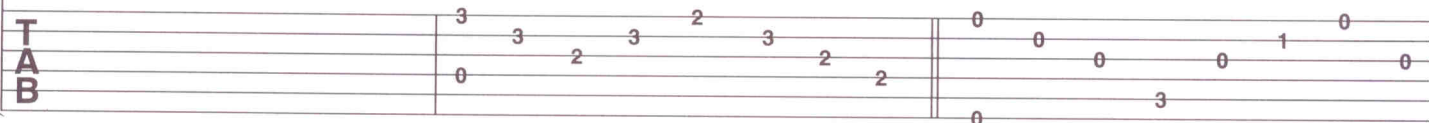


C



Oh,_____ liv - ing on a prayer._____ Take my hand_____ we'l

Acous. Gtr. 2 (nylon-string)

*mf* hold throughout

D



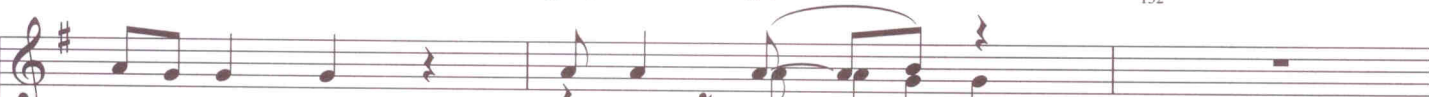
G



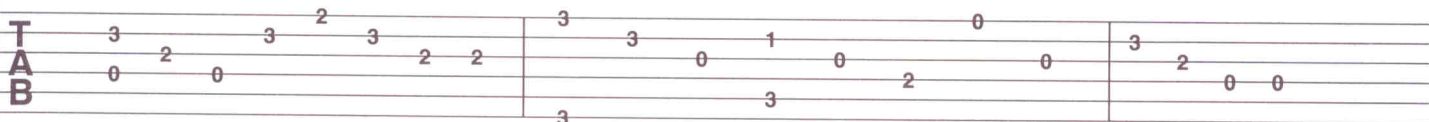
C



D



make it I'll swear. Take my hand._____ I'll take your hand.



BAD MEDICINE

Elec. Gtr. 1 in open E tuning:

⑥ = E ③ = G#

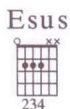
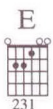
⑤ = B ② = B

④ = E ① = E

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

Moderately ♩ = 104

Intro:



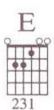
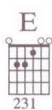
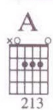
Rhy. Fig. 1

Piano (arr. for gtr.)

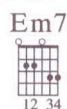
end Rhy. Fig. 1

Elec. Gtr. 1

w/Rhy. Fig. 1 (Piano) simile



Verse:



Organ (arr. for gtr.)



1. I ain't got a fe-ver, got a per - ma - nent dis - ease.
2. I don't need a nee - dle to be giv - ing me a thrill. I don't

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A/C#



C



Take more than a doc - tor pre - scribe a rem - e - dy.
need no an - es - the - sia no nurse to bring_ a pill. I got a

Em7



Em7/D



Aw - ful lot_ of mon - ey, more than I need_ Gon - na
dirt - y down ad - dic - tion, Lord, it does - n't leave a track. I got a

A/C#



C



take more than a shot to get the poi - son out of me. Hey,
jones for some af - fec - tion like a mon - key on my back.

A/C#



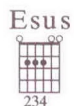
C



I got the symp - toms, one, two_ and_ three.
Ain't no par - a - med - ics gon - na save this heart_ at - tack. }

Bkgd. Vcl.: First you need_

Pre-chorus:



Elec. Gtr. 2 (w/slight dist.)



First you need, —

then you bleed —

then you bleed. —

Elec. Gtr. 3 (w/dist.)

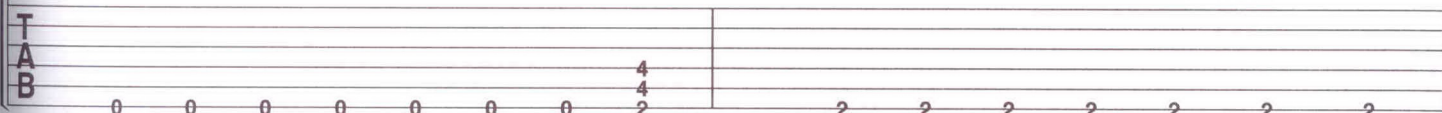
*mf* P.M. throughout

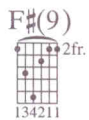
1/2



on your knees. —

Such — a tease. —





Elec. Gtr. 1 (w/slight dist.) This boy's ad - dict - ed, and your

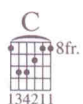
w/slide hold throughout

TAB

10	10	10	10	10	10	10
10	10	10	10	10	10	10
10	10	10	10	10	10	10

TAB

2	2	2	2	2	2	2	2	12	10	10	10	10	10	10	10	10	8
								12									
								10									



kiss is the drug.

grad. slide

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

grad. slide

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

Chorus:

E



A



E



Rhy. Fig. 2

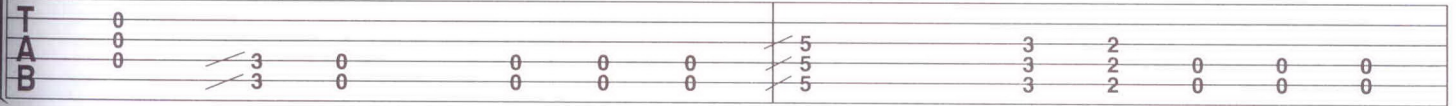
Piano



Rhy. Fig. 3

Elec. Gtr. 1

Your love____ is like bad med - i - cine,



G



D



A/C#



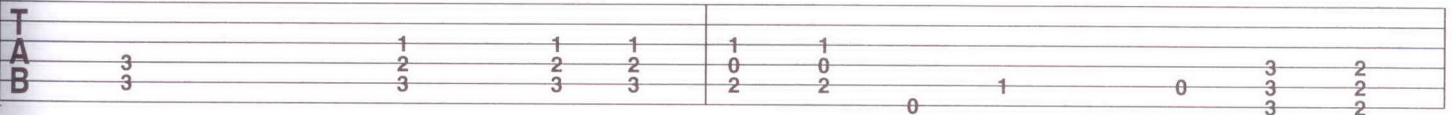
C



end Rhy. Fig. 2



bad med - i - cine is all I need.____



w/Rhy. Fig. 2 (Piano) simile

E



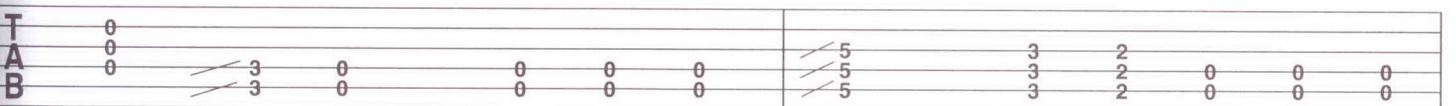
A



E



Your love____ is like bad med - i - cine,



G D A/C# C

21 3 132 3111 32 1

let's play doc - tor, cure my dis - ease...

end Rhy. Fig.

TAB

3	1	1	1	1	1	3
3	2	2	2	0	0	1
3	3	3	3	2	2	0

Interlude:

w/Rhy. Fig. 1 (Piano) 2 times, simile

A Am Asus Am E Esus E E Esus E

213 231 234 231 231 234 231 231 234 231

*Elec. Gtr. 1

w/slide

TAB

7/9	9	8	8/10	8	7	5	4	4	5	7
7/9	9	8	8/10	8	7	5	4	4	5	7
7/9	9	8	8/10	8	7	5	4	4	5	7

*Composite arrangement of 2 gtrs. tuned to open E.

A Am Asus Am E Esus E

213 231 234 231 231 234 231

1. 2.

E Esus E E Esus E

231 234 231 231 234 231

TAB

7/9	12	8	8/10	8	7	4/5	4	4	5	7	4	5	5/7
7/9	12	8	8/10	8	7	4/5	4	4	5	7	4	5	5/7
7/9	12	8	8/10	8	7	4/5	4	4	5	7	4	5	5/7

Bridge:

Em7



Piano



Cont. rhy. simile



Turn the res - pir - a - tor,

I'm run-ning out of breath.

You're an

A/C#

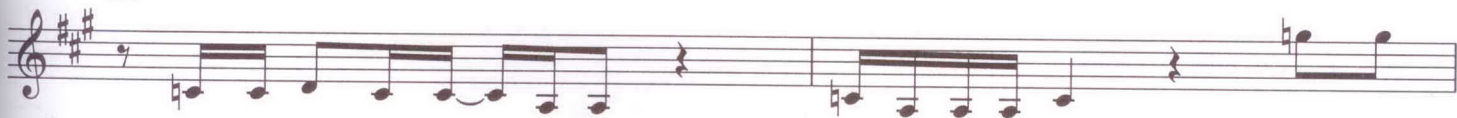


all night gen - er - a - tor

in stock - ings

and a dress.

C



When you find your med - i - cine,

take what you can get.

If there's

D



some - thing bet - ter,

ba - by,

Lord, they

have - n't found it yet.

Chorus:

w/Rhy. Fig. 2 (Piano) 2 times, simile

w/Rhy. Fig. 3 (Elec. Gtr. 1) simile

E



A



E



G



D



Your love__ is like

bad

med - i - cine,

bad med - i - cine is

A/C#



C



E



A



E

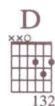
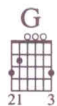


all I need__

Your love__ is like

bad

med - i - cine,

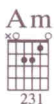
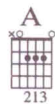


Piano



Outro:

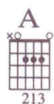
w/Rhy. Fig. 1 (Piano) 2 times, simile



*Elec. Gtr. 1



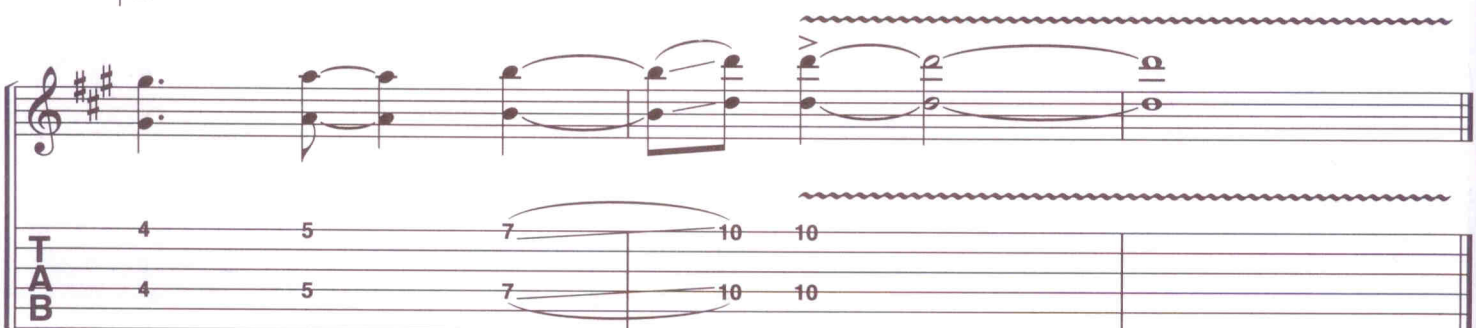
*Composite arrangement of 2 gtrs. tuned to open E.



Piano tacet here on repeat



2.



IT'S MY LIFE

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and MAX MARTIN

Slowly in 2 $\text{♩} = 57$

Intro:

* Am



Piano

Fsus2



Dm7



Dm6



Acous. Gtr. 1 (nylon-string)

mf

TAB 1 2 0 14 13 12 13 12 13 14 13 12 14

*Frames are suggested fingerings.

Am



Cont. rhy. simile

Fsus2



Dm7



Dm6



TAB 14 14 13 12 13 12 13 14 15 15 15

Verse:

Am



Piano

Fsus2



G



Dm6



1. This is a song for the broken heart-ed, a
2. This is for the ones who stood their ground. It's for -

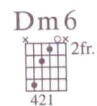
TAB 13 14 14

*Cue notes included on repeat only.

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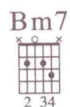
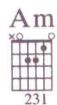


Cont. rhy. simile

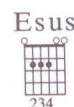
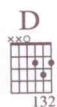


si - lent prayer_ for a faith de - part - ed._____
Tom - my and Gi - na who nev - er backed down.

To -



I ain't gon - na be just a face in the crowd,____ you're gon - na
mor - row's get - ting hard - er make no mis - take.____ Luck,

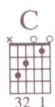


Piano

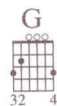
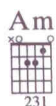


hear_ my voice when I shout it out loud.____ } It's my_
it ain't e-nough, you've got - ta make your own breaks.____ }

Chorus:



life,____ it's now_ or nev - er.____ I ain't gon - na live for - ev - er.____



Cont. rhy. simile



I just wan - na live while I'm_ a - live.____ It's my_

C F#sus2 G Am G

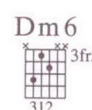
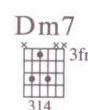
life, my heart is like the o - pen high - way. — Like Frank-ie said, I did it my way. —

C F#sus2 G Dm6 E

— I just wan - na live while I'm a - live. — It's my —

To Coda ☉

1. Interlude:



Piano simile intro

life.

Acous. Gtr. 1

TAB

1	12	13	12	13	12	13	12	14
2	14	13						
2								
0								

2.

Interlude:



life.

You

Acous. Gtr. 1

mp

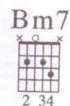
TAB

1	2	2	1	3	0	1	0	0	0	4	2	0
2												
2	2									3		
0				1			3			5		

Bridge:

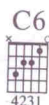
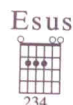


Piano



Cont. rhy. simile

bet - ter stand tall when they're call - ing you out. Don't

D.S. *al Coda*

Piano

bend, don't break, ba - by, don't back down. It's my

Outro:



life.

Acous. Gtr. 1 *Piano simile*

TAB

1 2 2 0

14 13 12 13 12 13

rit.

TAB

14 14 13 12 13 12 13

14 14 12

LAY YOUR HANDS ON ME

Gtrs. 1 & 2 in Double Drop D, down one whole step:

⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = C

Gtr. 3 tuned down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately ♩ = 102

Intro:

Dsus2 **

Rhy. Fig. 1

***Acous. Gtr. 1 (Dobro) & Acous. Gtr. 2 (12-string)

Words and Music by

JON BON JOVI and RICHIE SAMBORA

C(9)

G

*Recording sounds a whole step lower than written.

**Implied harmony.

***Composite arrangement.

Dsus2

C(9)

G

Dsus2

C(9)

G

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Dsus2

C(9)

G

1. If you're

end Rhy. Fig. 1

T A B

0 2 3 3 0 2 2 3 2 1 3 2 1 0 2 0

Verse:

w/Rhy. Fig. 1 (Acous. Gtrs. 1 & 2) simile

Dsus2

C(9)

G

read - y, I'm will - ing and a - ble. I'm gon - na
fight - er, po - et and a preach - er. I've been to

Dsus2

C(9)

G

lay my cards out on the ta - ble. 'Cause you're mine, -
school, ba - by, I've been the teach - er.

Dsus2

C(9)

G

If you show me I'm yours how to for get the tak - ing. Right now the
get up off the ground I'll

Dsus2

C(9)

G

rules we made are meant for break - ing.
show you how to fly and nev - er come back down.

Pre-chorus:

Gm7



Acous. Gtr. 3



Cont. rhy. simile



Acous. Gtrs. 1 & 2



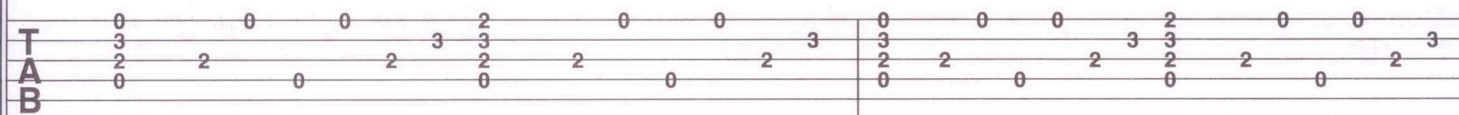
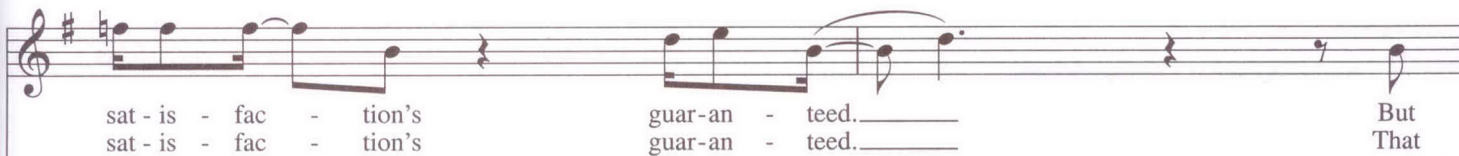
hold throughout



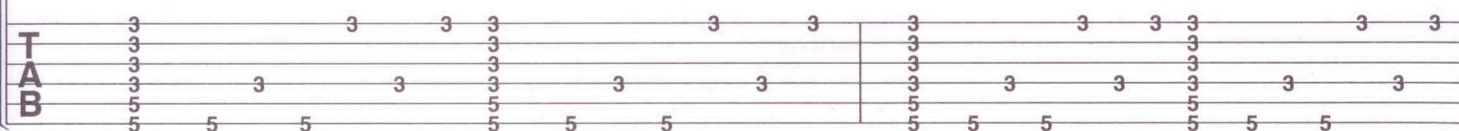
D



Dsus2



Gm7





1. *To Next Strain
(To Chorus:)*

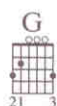
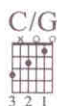
G C/G G

If you want me to lay my hands on
if you want me to

TAB

3 1 3 1 3 1 2 3 2 3 2 3 5 5 0 0 0

2.



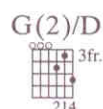
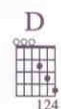
lay my hands on you.

Acous. Gtr. 1

TAB

0 5 5 0 0 0 5 4 2 3 0 3 2 0 3

Chorus:



Rhy. Fig. 2

Acous. Gtrs. 1 & 2

you. Lay your hands on me, lay your hands on me,

Bkgd. Vcl.: Lay your hands on me, lay your hands on me,

Am7/D



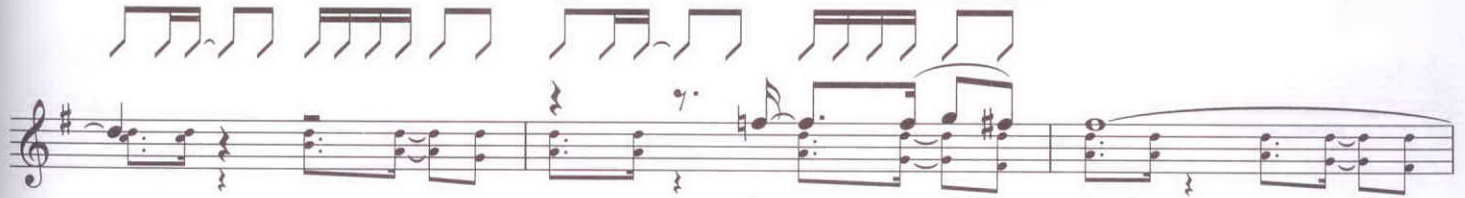
G(2)/D



D

w/Rhy. Fig. 2 (Acous. Gtrs. 1 & 2)
simile

end Rhy. Fig. 2



lay your hands on me, lay your hands on me. Lay your hands on me,

G(2)/D



Am7/D



G(2)/D



1.



on me, lay your hands on me, lay your hands on me.

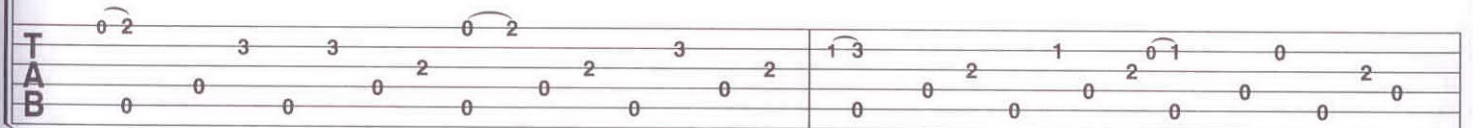
Interlude:

Dsus2

Acous. Gtrs. 1 & 2

C(9)

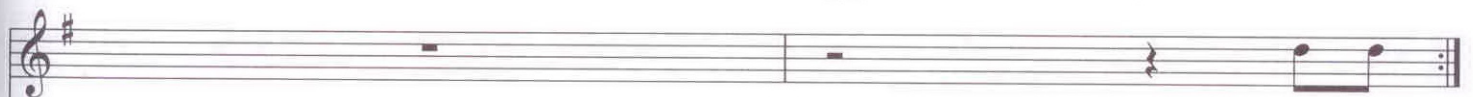
G



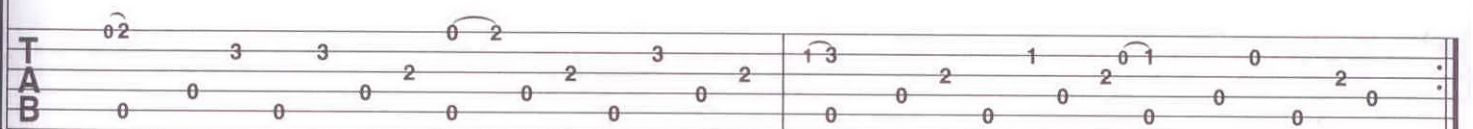
Dsus2

C(9)

G



2. I'm a



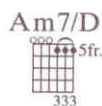
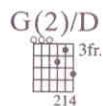
2.

w/Rhy. Fig. 2 (Acous. Gtrs. 1 & 2) simile



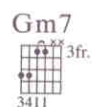
Bkgd. Vcl. cont. simile

lay your hands Lay your hands



on me.

Bridge:

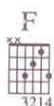


Don't you know I on - ly aim to please.

Acous. Gtr. 1

Acoustic guitar 1 part.

TAB for Acous. Gtr. 1.



So, if you want me to lay my hands on

Acoustic guitar 1 part.

TAB for Acous. Gtr. 1.

Interlude:

N.C.

— you.

Acous. Gtr. 2

mf hold throughout

TAB

Lay your hands on me. —

TAB

— Lift me up, take me high, —

TAB

lift me up. Lay your

Chorus:

w/Chorus Bkgd. Vcl.

hands _____ on _____ me. _____ Lay_ your

G(2)/D 3fr. 214
A m7/D 5fr. 333
G(2)/D 3fr. 214
D 132

hands _____ on _____ me.

Outro:

w/Chorus Bkgd. Vcl. on repeat:

Dsus2

Acous. Gtrs. 1 & 2

C(9)

G

Dsus2

C(9)

G

The first system of music consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes, with some phrases beamed together. Below the staff is a guitar tablature with two lines: the top line is labeled 'T' (Treble) and the bottom line is labeled 'B' (Bass). The tablature uses numbers 0-3 to indicate fret positions and includes slurs for bends and triplets.

Dsus2

C(9)

G

The second system of music continues the melody from the first system. It features the same treble clef staff, key signature, and time signature. The guitar tablature continues with similar fretting patterns, including triplets and bends.

Dsus2

C(9)

G

Repeat and fade

The third system of music concludes the piece. It follows the same musical notation as the previous systems. The guitar tablature ends with a double bar line and repeat dots, indicating the end of the track.

⑥ = C ③ = C
⑤ = G ② = G
④ = C ① = C

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

Intro:

C5 B♭5 A♭5 G5 C5 B♭5 A♭5 G5

Acous. Gtr. 1 (Dobro)

mf w/slide throughout

TAB

0 10 12 10 12 3 1 0

C5 Bb5 Ab5 G5 C5 Bb5 Ab5 G5

C5

 134

B \flat 5
xxx 6fr.
134

A♭5
xxx
4fr.
124

G5
xxx 3fr.
124

C5

xxx

8fr



B♭5
xxx 6fr

*Acous. Gtr. 2

Cont. rhy. simile

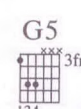
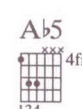
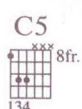
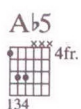
1. An - gels smile__ is what you sell.__ You prom - ise me heav - en then you
2. Paint your smile__ pret - ty lips. You got blood red nails on your fing -

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put me through hell. — er - tips. Like a Chains of your love — have got this hold on me. — school boys dream. — I watch you act so shy. You

Pre-chorus:

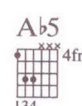


Acous. Gtr. 2

Pas-sion's a pris-on and I can't break free. } Oh, oh, — you're a load-
kissed me once, ba-by, then it's bye, bye.

Acous. Gtr. 1

TAB







Cont. rhy. simile





ed gun. Mm. Oh, —





TAB

— oh, I got— no-where to run— and no one wan - na save me 'cause the

Chorus:

Acous. Gtr. 2 




Rhy. Fig. 2 




dam-age is done. Shot through the heart_ and you're to_ blame, ba-by.

Rhy. Fig. 2A

Rhy. Fig. 2A

8 11 7 5 7 0

0 0 0 8 8 8 8 8 8

8/10 10 8/10 10 3 0 0 0 0

end Rhy. Fig. 2A

end Rhy. Fig. 2

You give—love— a bad— name. Play my part,— just play—

Ab



you give love a bad

Elec. Gtr. 1 (clean-tone)

mf w/slide

TAB


1 3 1 0 3 (3)

TAB

7/8 0 8/10 8/10 8/10 8/10 7/8

1. Interlude:

w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile



name.

Acous. Gtr. 1

3

TAB

10 12

3 1 0 3 1 0 0 3 0 0 2/3 2/3 0 2/3 2/3 0 2/3 2/3 0 2/3 2/3 0

Guitar Solo:

w/Rhby. Fig. 2 (Acous. Gtr. 2) simile

Chord diagrams for the first system of the guitar solo:

- Cm: 134111, 8fr.
- A^b: 134211, 4fr.
- B^b: 134211, 6fr.
- Cm: 134111, 8fr.
- A^b: 134211, 4fr.
- B^b: 134211, 6fr.

Vocals simile Elec. Gtr. 1

name.

Elec. Gtr. 1

First system of musical notation for the guitar solo, featuring a treble clef staff with a key signature of two flats (B-flat and E-flat). The notation includes various guitar-specific symbols such as fret numbers (e.g., 10, 11, 12), accidentals (sharps and flats), and dynamic markings (accents). The bass staff shows a simple accompaniment pattern.

Second system of musical notation for the guitar solo, continuing the melodic and harmonic development. It includes chord diagrams for Cm, B^b, A^b, and C⁵. The notation features complex rhythmic patterns, including triplets and sixteenth notes, as well as various guitar techniques like bends and vibrato.

Third system of musical notation for the guitar solo, concluding the piece. It includes chord diagrams for A^b, B^b, and G. The notation features a final melodic phrase with a triplet and a sustained chord. The bass staff shows a simple accompaniment pattern.

Acous. Gtr. 2

Diagram showing the fretboard positions for the acoustic guitar part, specifically for the G, B^b, and A^b chords.

Cont. in notation

Chorus:

N.C.

Cm

Shot through the heart_____ and you're to_____ blame.

Acous. Gtr. 2

P.M. Cont. simile

TAB 3 3 1 3 1 3 1 3 1

Acous. Gtr. 1

P.M. Cont. simile

TAB 0 0 3 0 3 0 3 0 3

You give_____ love_____ a bad name. I played my part_____ and you played_____

Elec. Gtr. 1

w/slide

TAB 1/3

_____ your_____ game._____ You give love_____ (a) bad name.

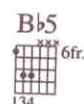
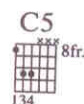
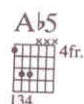
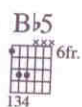
TAB 1 4 (4) 3 6 (6) 11 10 11 10 (10) 8 10

1/2

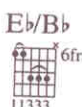
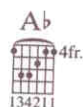
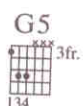
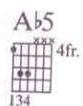
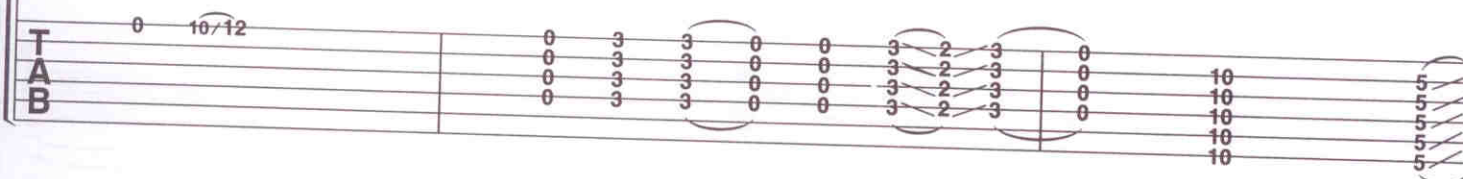
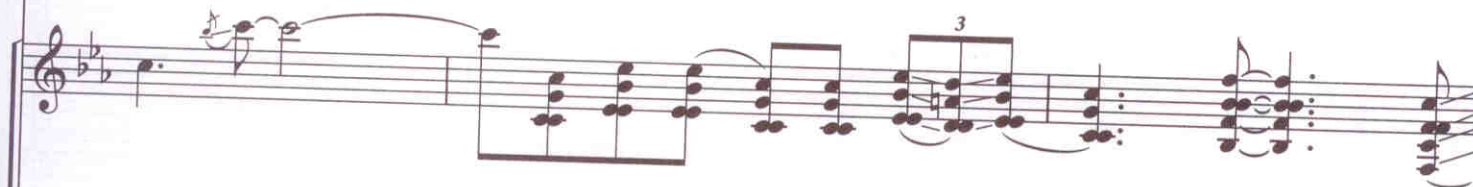
You give — love — (a) bad name, you give love — a bad.

TAB

Outro:
w/Rhy. Fig. 2 (Acous. Gr. 2) 5 times, simile



Now, you give__ love__ a bad name.



Freely

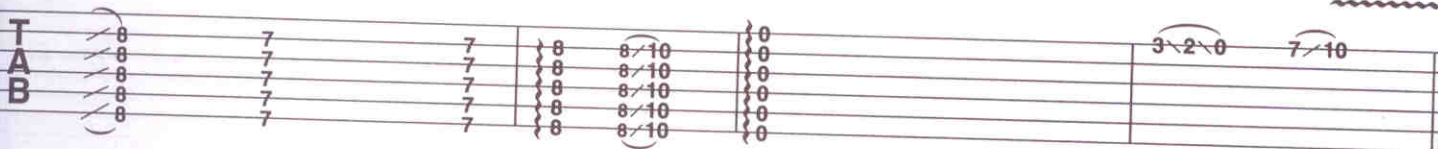


Acous. Gtr. 2



You give love__ a bad.

Mm._____



BED OF ROSES

Moderately ♩ = 118

Intro:

Words and Music by
JON BON JOVI



Rhy. Fig. 1

Piano (arr. for gtr.)

mf hold throughout

The musical notation for the intro consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is played on a guitar, with the bass line indicated by fret numbers (0, 2, 2, 2, 2, 2, 3, 2, 2, 2) on the bottom staff. The melody starts with a half note G#4, followed by quarter notes A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, 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C#307, D307, E307, F#307, G#307, A307, B307, C#308, D308, E308, F#308, G#308, A308, B308, C#309, D309, E309, F#309, G#309, A309, B309, C#310, D310, E310, F#310, G#310, A310, B310, C#311, D311, E311, F#311, G#311, A311, B311, C#312, D312, E312, F#312, G#312, A312, B312, C#313, D313, E313, F#313, G#313, A313, B313, C#314, D314, E314, F#314, G#314, A314, B314, C#315, D315, E315, F#315, G#315, A315, B315, C#316, D316, E316, F#316, G#316, A316, B316, C#317, D317, E317, F#317, G#317, A317, B317, C#318, D318, E318, F#318, G#318, A318, B318, C#319, D319, E319, F#319, G#319, A319, B319, C#320, D320, E320, F#320, G#320, A320, B320, C#321, D321, E321, F#321, G#321, A321, B321, C#322, D322, E322, F#322, G#322, A322, B322, C#323, D323, E323, F#323, G#323, A323, B323, C#324, D324, E324, F#324, G#324, A324, B324, C#325, D325, E325, F#325, G#325, A325, B325, C#326, D326, E326, F#326, G#326, A326, B326, C#327, D327, E327, F#327, G#327, A327, B327, C#328, D328, E328, F#328, G#328, A328, B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333

E 231 Esus 234 E 231 G#m 134111 4fr.

don't know. 'Cause a bot - tle of vod - ka still
talk - ing 'bout all of the things I still

Piano

TAB

A 213 E 231 Esus 234 E 231

lodged in my head. Some blonde love, gave me night - mares, I
long to be - lieve. The love, me the truth and what

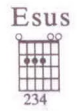
TAB

A 213 D/F# 3121 A 213

think she's still in my bed. As I
you mean to me and truth is,

TAB

1.

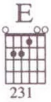


Acous. Gtr. 1

dream a - bout mov - ies they won't make of me when I'm dead.

TAB: 2 2 0 2 2 0 4 4 4 4 1 2 2 4 4

2. 3.

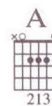


2. With an ba - by, you're all that I need...

Piano

TAB: 2 2 0 2 2 0 4 4 4 4 1 2 2 4 4

Chorus:

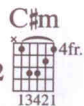
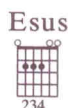


Rhy. Fig. 2

Piano & Acous. Gtr. 1

I wan - na lay you down in a bed of

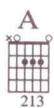
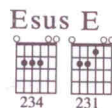
TAB: 2 4 6



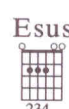
end Rhy. Fig. 2



Cont. rhy. simile



To Coda



1.

D.S.

Piano & Acous. Gtr. 1

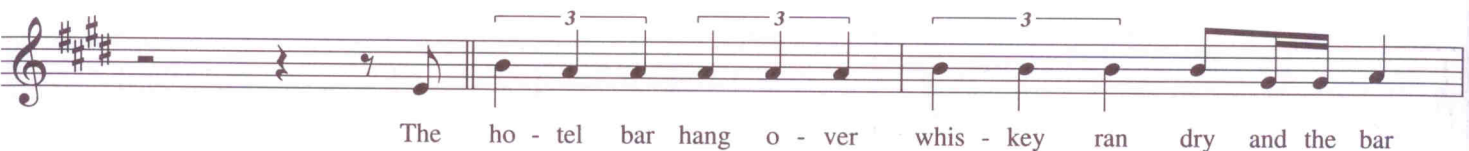


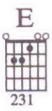
Bridge:



Piano

Cont. rhy. simile





kee - per's wig's crook - ed. And she's giv-ing me the eye. I



might have said yes but I laughed till I cried.

Strings (arr. for gtr.)

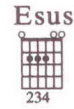
mf

TAB

				9	11
				6	9

Interlude:

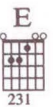
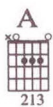
w/Rhy. Fig. 2 (Acous. Gtr. 1 & Piano) simile



11 7 9 10 12

TAB

11	7	9	10	12
8	4	6	7	9



1. 2.

When

TAB

11	7	9	10	12
8	4	6	7	9

Verse 4:

w/Rhy. Fig. 1 (Acous. Gtr. 1 & Piano) 2 times, simile

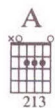
you close your eyes, know I'll be think - ing a - bout you. While my

mis - tress, she calls me to stand in the spot - light a - gain.

Piano & Acous. Gtr. 1

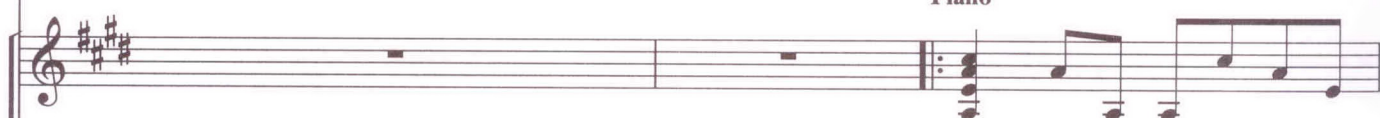
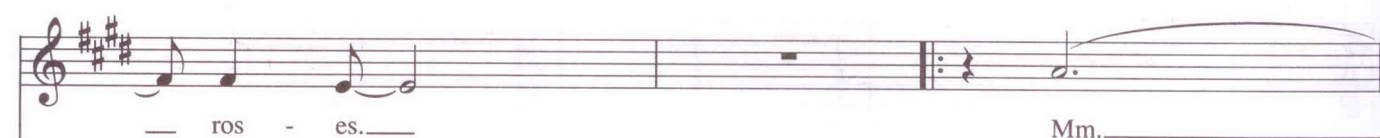
But to - night I won't be a - lone, but you know that don't mean I'm not

— lone - ly. I've got noth - ing to prove but it's

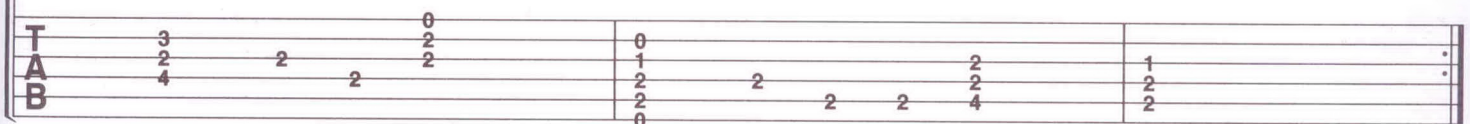
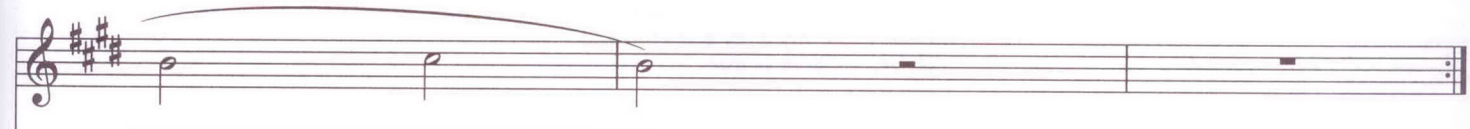
D.S. SS al Coda

Piano & Acous. Gtr. 1

Coda



1.2.



3.

E
231

C#m 4fr.
13421

B
1333

A
213

And lay you down. _____

TAB

1	5	4	2
2	6	4	2
2	6	4	2
2	4	2	0

Verse 3:

Well, I'm so far away
That each step that I take
Is on my way home.
A king's ransom in dimes I'd give
Just to see through this payphone.
Still I run out of time
Or it's hard to get through?
Till the bird on the wire flies me back to you.
I just close my eyes and whisper,
Baby, my love is true.
(To Chorus:)

EVERYDAY

Mandola in Drop D tuning:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E

Moderately ♩ = 96

Intro:

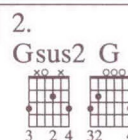
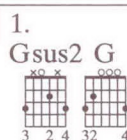


Rhy. Fig. 1

Elec. Piano (arr. for gtr.)

mf hold throughout

The musical notation for the Intro consists of a treble clef staff in 4/4 time. It begins with a D4 note, followed by a quarter rest, then an eighth note D4, a quarter note D4, and a half note D4. This is followed by a quarter note E4, a quarter note D4, and a half note C#4. The final measure contains a quarter note B3, a quarter note A3, and a half note G3. Below the staff is a guitar tablature with five lines. The first line has a '1' in the first measure and a '0' in the second. The second line has a '2' in the first measure and a '0' in the second. The third line has a '2' in the first measure and a '0' in the second. The fourth line has a '0' in the first measure and a '0' in the second. The fifth line has a '0' in the first measure and a '3' in the second.



end Rhy. Fig. 1 1. And—

The musical notation for the Verse consists of a treble clef staff in 4/4 time. It begins with a D4 note, followed by a quarter rest, then an eighth note D4, a quarter note D4, and a half note D4. This is followed by a quarter note E4, a quarter note D4, and a half note C#4. The final measure contains a quarter note B3, a quarter note A3, and a half note G3. Below the staff is a guitar tablature with five lines. The first line has a '2' in the first measure and a '0' in the second. The second line has a '0' in the first measure and a '0' in the second. The third line has a '2' in the first measure and a '0' in the second. The fourth line has a '0' in the first measure and a '0' in the second. The fifth line has a '0' in the first measure and a '3' in the second.

Verse:

w/Rhy. Fig. 1 (Elec. Piano) 2 times, simile



Acous. Gtr. 1
on repeat



Cont. rhy. simile

The musical notation for the Verse with lyrics consists of a treble clef staff in 4/4 time. It begins with a D4 note, followed by a quarter rest, then an eighth note D4, a quarter note D4, and a half note D4. This is followed by a quarter note E4, a quarter note D4, and a half note C#4. The final measure contains a quarter note B3, a quarter note A3, and a half note G3.

I change, was the kind of guy who nev - er let you look in -
ev-'ry-bod - y's feel - ing strange, nev - er gon - na be the

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D/F#



Gsus2



G



side. I'd smile when I was cry - ing.
same. Makes you won - der how the world keeps turn - ing.

Am



G7



I had noth-ing but a lot to lose, thought I had a lot to
Life, I'm learn-ing how to live my life, learn-ing how to pick my

D/F#



Gsus2



G



prove. In my life there's no de - ny - ing.
fights, take my shots while I'm still burn - ing. }

Pre-chorus:

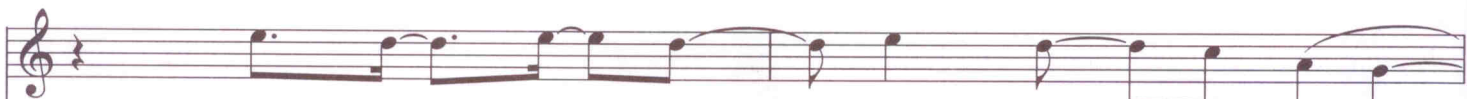
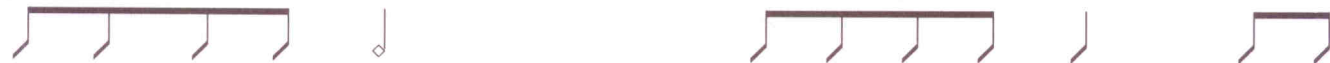
Fmaj7



Dm 9

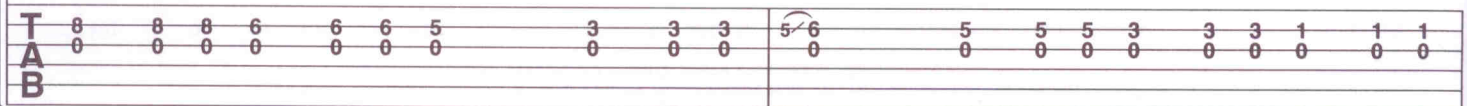


Elec. Piano



Good - bye to all my yes - ter - days,

Mandola (arr. for gtr.)

*mf* hold throughout



they're _____ gone. _____

TAB

5	3	3	3	1	1	1	1	5	5	5	5	3	3	3	3	3	3	3	1	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Fmaj7



Dm



Good - bye, _____ so long. _____ And

Elec. Gtr. 1 (w/dist.)

pp ————— *mf*

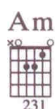
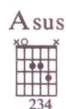
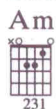
12

TAB

TAB

0	3	0	3
1	2	1	2
2	2	2	2

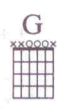
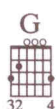
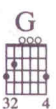
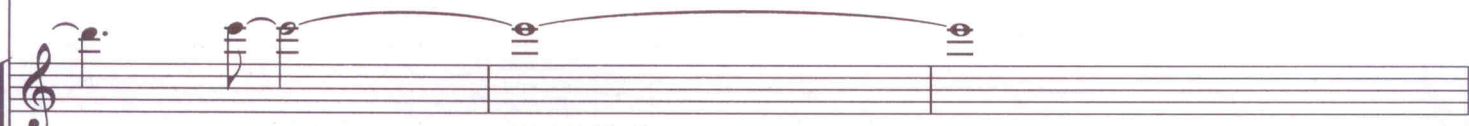
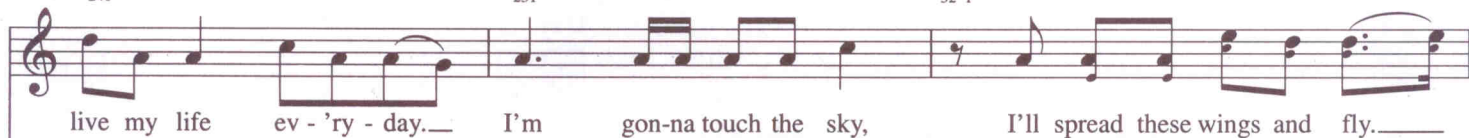
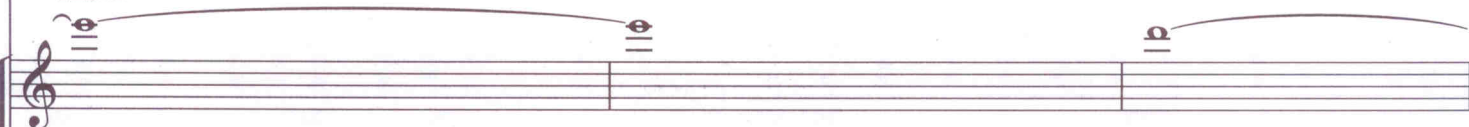
Chorus:



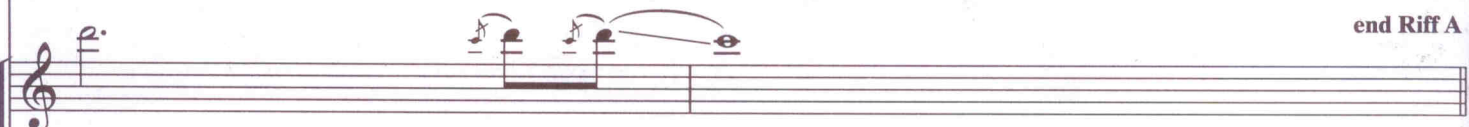
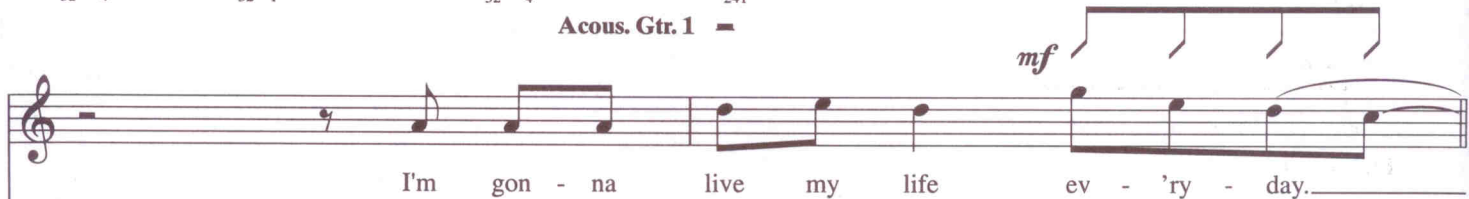
Cont. rhy. simile



Riff A



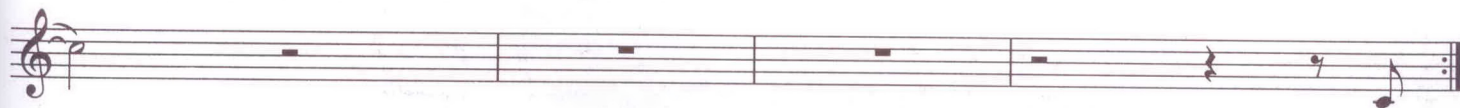
Acous. Gtr. 1 =



w/Rhy. Fig. 1 (Elec. Piano) simile



Cont. rhy. simile



2. And

2.



Acous. Gtr. 1



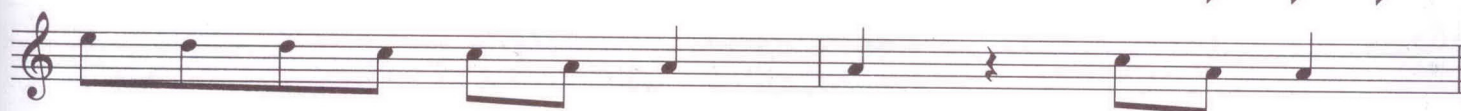
live my life.

Hit the

gas, — take the wheel. —

I made my - self a deal.

Ain't



noth - ing gon - na get in my way

ev - 'ry - day.

Interlude:

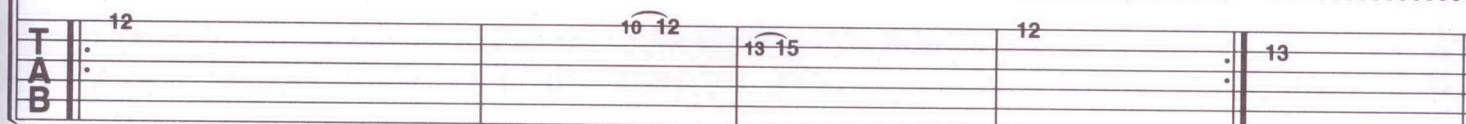
w/Rhy. Fig. 1 (Elec. Piano) simile



Acous. Gtr. 1



Elec. Gtr. 1



Pre-chorus:

Fmaj7



Acous. Gtr. 1



Dm9



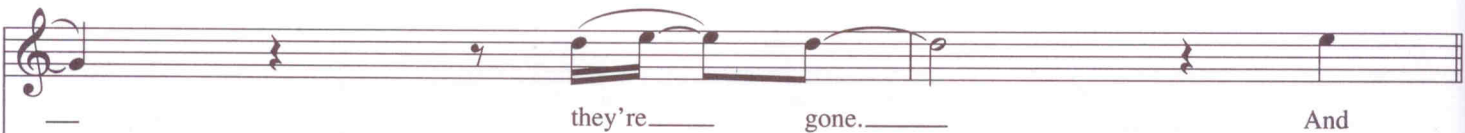
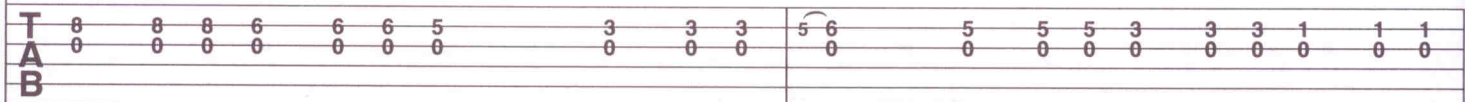
Cont. rhy. simile



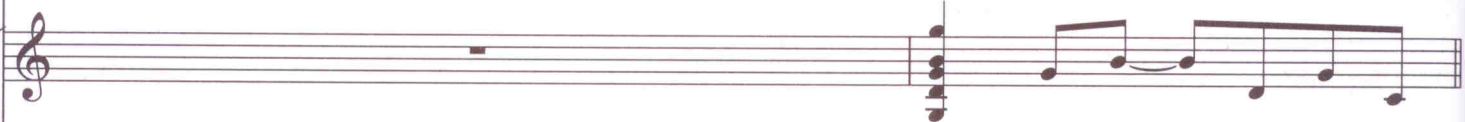
Mandola (arr. for gtr.)



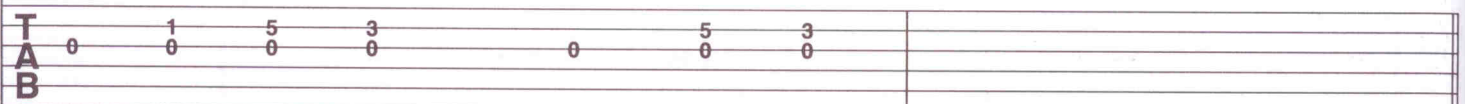
hold throughout



Acous. Gtr. 1 & Piano

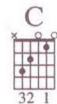


Cont. in notation



Outro Chorus:

w/Riff A (Elec. Gtr. 1) simile



Acous. Gtr. 1



Cont. rhy. simile

I had e-nough of cry - ing, I bleed - ing, sweat - ing, dy - ing.
I, whoa, I, whoa,



I'm gon - na live my life ev - 'ry - day. And I'm gon - na touch the sky,
I, gon - na live my life ev - 'ry - day. And I'm, oh,



I spread these wings and fly. I'm gon - na
oh, I, gon - na



Acous. Gtr. 1



live my life ev - 'ry - day. live my life ev - 'ry - day.

BORN TO BE MY BABY

Slowly ♩. = 64

Intro:

F#m *

Elec. Gtr. 1 (clean-tone) dbld. by Piano

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

Dmaj7

mf w/slide throughout

TAB

*Implied harmony.

Esus E

F#m11



*Acous. Gtr. 1

TAB

*Composite arr. of 6 & 12 string gtrs.

Verse:

F#m11



Acous. Gtr. 1

Cont. rhy. simile

TAB

1. Rain - y _____ night and we
can - dle, _____ blow the

Dsus2



Cont. rhy. simile

worked all day. We both got jobs 'cause there's bills to pay.
world a - way. Ta - ble for two on a T V tray.

TAB 6 7 7 9 10



We got some - thing they can't take a - way; our love,
Noth - ing fan - cy but that's o - kay; our time,

TAB 9 9 10 12 15 14

F#m11



our lives. Close the door, leave the cold out - side.
our way. Hold me close, ba - by, hang on tight.

TAB 10 12 10 7 5

Dsus2



E



Don't need noth - ing by your side. 'cause we've got some - thing that
Buck - le your seat for a bump - y ride. We're two kids hitch - ing this

TAB: 7 7 9 10 9

A



F#m11



won't ev - er die; our dreams, our pride.
road of life; our world, our fight.

TAB: 9 10 12 14 15 14 10 12 10

Pre-chorus:

Dm



Acous. Gtr. 1

G



Am



Dm



Cont. rhy. simile

1.(3.) Beats like a drum, flesh to flesh, one on one.
2. Stand by my side, there's a chance we'll get by.

TAB: 5 6 2 4 5

Am

231

G

32 4

F

134211

Am


231


I'll nev - er let go, some - thing I know deep in -
Know that you'll live in my heart till the day that I


2 2

TAB 5 5/6 4/5 4 2 4 5 2 2 4 5

Chorus:
Piano only on D.S. - gtrs. tacet

G

32 4

E/G#

3 14

Am

231

- side. } You were born to be my
die. }

2

TAB 4 5 5 5

F

134211

G

32 4

C

32 1

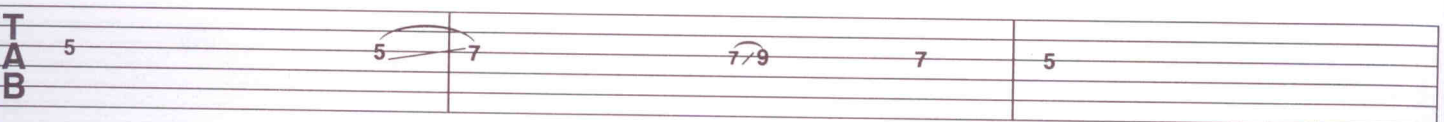
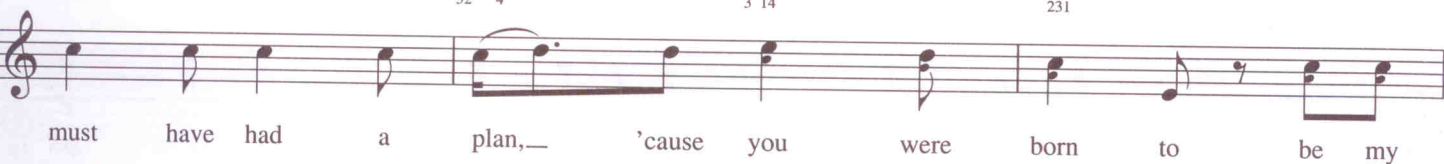
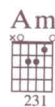
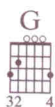
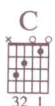
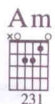
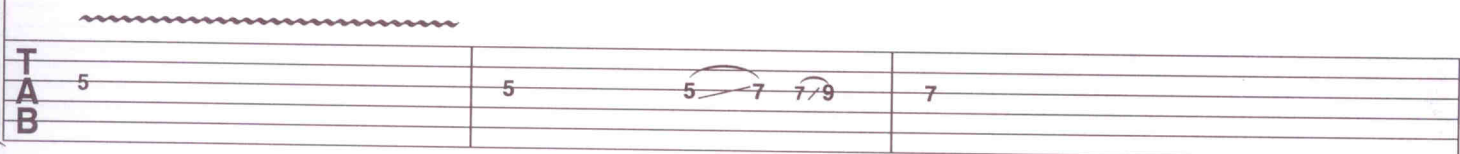
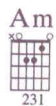
G/B

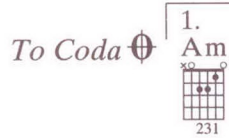
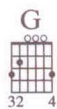
1 34

ba - by, I was made to be your man. We've got

Cont. rhy. simile

TAB 5/6 6 5 3 8 8 3 3/5 5/3





ba - by and I was made to be your man. _____

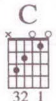
2

TAB

5/6 5 3

2.

Acous. Gtr. 1



2. Light a man. _____ Oh,

TAB

5 5

4/5 2/3

Interlude:

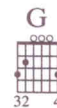
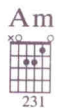


oh. _____

Cont. rhy. simile

TAB

5 3 5 5/6 5 3 8 3 5 5 3



Musical notation for the first system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers 5, 3, 5, 5/6, 6, 5, and 3.

1.

2.

D.S. al Coda

Musical notation for the second system, including a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers 12, 14, 14, 14, 12, 14, 14, 14, and 12. The system concludes with the lyrics "3. My heart" and the instruction "Cont. ad lib."

Interlude:**Acous. Gtr. 1**

Coda

Musical notation for the interlude, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers 3, 5, 5/6, 6, 5, 5/3, 5/8, and 3.

Cont. rhy. simile

Musical notation for the final system, including a treble clef staff with a melodic line and a guitar tablature staff below it. The system concludes with the lyrics "man, ah." and the instruction "Repeat ad lib."



Musical notation for the first system, featuring a treble clef staff and a guitar tablature staff (TAB) with fret numbers and a time signature of 3/5.

Outro:



Acous. Gtr. 1

Musical notation for the second system, including a treble clef staff, a guitar tablature staff (TAB) with fret numbers, and a section labeled "Cont. ad lib." with a wavy line indicating improvisation.

Acous. Gtr. 1

Cont. rhy. simile

Musical notation for the third system, featuring a treble clef staff, a guitar tablature staff (TAB) with fret numbers, and a section labeled "Cont. rhy. simile" with a wavy line indicating improvisation.

KEEP THE FAITH

All gtrs. Capo III

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

Moderately fast ♩ = 118

Em Em7 Em

Acous. Gtr. 1

mf hold throughout

*Recording sounds a step and a half higher than written.

Em7 Em G6

1. Moth - er, moth - er, tell your chil - dren their time
fa - ther, be-lieve me, I'm

3. See additional lyrics

A Em

_____ has just_____ be - gun._____ I have suf - fered, for my an -
lay - ing down_ my guns._____ I am bro - ken like an

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1.

The musical score is for the song "There are wars that can't be won" by Peter Dinklage. It features a guitar part and a bass part. The guitar part is in the key of G major (one sharp) and 6/8 time. It includes two guitar chord diagrams: G6 (open strings, 3rd fret on 12th fret) and A/C# (open strings, 2nd fret on 12th fret). The lyrics are: "ger - ar - row. There are wars that can't be won. 2. Fa - ther, For give me, for". The bass part is in the key of G major and 6/8 time, using a TAB system with fret numbers (0, 2, 4) and a double bar line with repeat dots.

ger - ar - row. There are wars that can't be won. 2. Fa - ther, For give me, for

2.3.

C

32 1

give your way - ward son. ———

Bkgd. Vcl.: Ev - 'ry-bod - y needs some - bod - y to love. —

TAB

0 2 0 2 0 1 0 1 1 0 0 1 0

4 4 4 3 3

Chorus:

Em



23

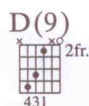
- 'ry - bod - y needs some - bod - y. Faith, Faith, you know - you know -

Rhy. Fig. 1



TAB

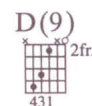
0 1 0 1 2 2 3 0 0 0 0 2 2 2 2



— you're gon - na live through the rain. — You got - ta keep the faith. —
 — we're gon - na live through the rain. — Keep the faith. —

end Rhy. Fig. 1

TAB: 0 1 0 0 1 0 | 2 4 5 4 2 4 | 2 4 5 4 2 4

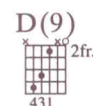


— Don't you let love turn to hate. —
 — And don't you know it's nev - er too late. —

TAB: 0 0 0 0 | 0 1 0 0 1 0 | 2 4 5 4

1.

D.S.

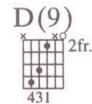
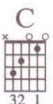
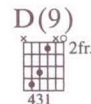
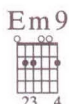
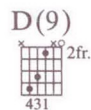
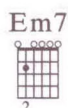


Got - ta keep the faith. — Keep the faith. — 3. Tell me, ba -

Keep the faith. —

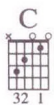
TAB: 0 2 0 2 4 4 | 0 1 0 1 2 2 | 2 4 2 5 4 2

2.

*Acous. Gtr. 1 cont. simile**Interlude:**Acous. Gtr. 1**Cont. rhy. simile***Rhy. Fig. 2****Elec. Gtr. 1 (w/slight dist.)**

TAB

0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0








1.


**end Rhy. Fig. 2**

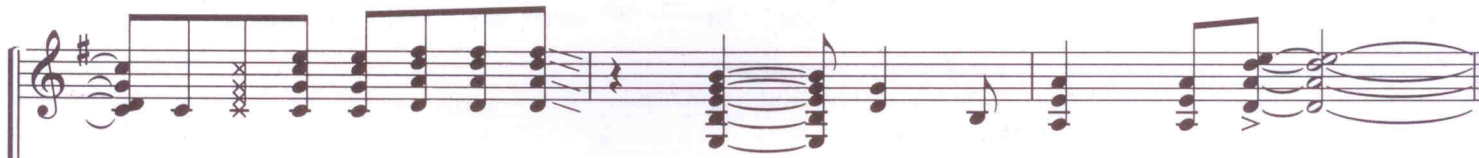
TAB

1	1	5	5	7	7	7	7
0	0	5	5	7	7	7	7
0	0	5	5	7	7	7	7
3	3	5	5	7	7	7	7

2.

D  Em  Em7  A  Dsus2 

Acous. Gtr. 1 



TAB

	x	5	5	7	7	7		0				0			
	x	5	5	7	7	7		0		0		2		2	0
B	3	x	3	3	5	5	5	2		0	2	0	0	0	0

Chorus:

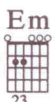

w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile on repeat

w/Piano accompaniment 1st time

Em  C  D(9) 

Faith, you know you're gon - na live through the rain. You know you're gon - na live through the rain.

TAB

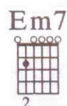
Em  C 

Keep the faith. Don't let love turn to hate. Keep the faith. Don't you know it's nev - er too late.

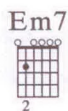
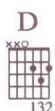
D(9) 

1. 2.

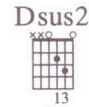
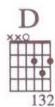
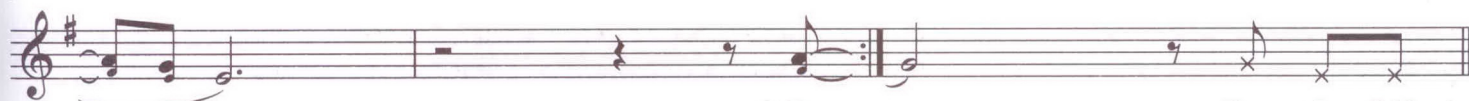
Oh, Keep the faith. keep the faith.

Outro Chorus:**w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile***Cont. rhy. simile*

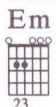
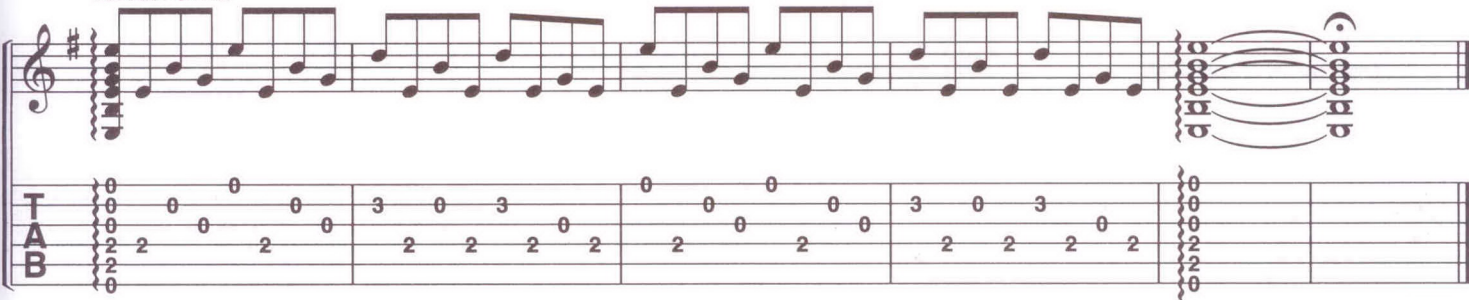
1. Keep the faith, — keep the faith. —
 - 'ry - bod - y needs some - bod - y to love, ev - 'ry-bod-y needs some-
 3. See additional lyrics



Faith, — keep the faith, — keep the faith. —
 bod-y. Moth-er, moth - er, tell your chil - dren, ev -

**Acous. Gtr. 1 & Elec. Gtr. 1**

2. Ev - — Keep the faith.
 'ry - bod - y, keep the faith. 3. Fa - ther, fa -

Outro:**Acous. Gtr. 1****Verse 3:**

Tell me, baby, when I hurt
 Do you keep it all inside?
 Do you tell me all's forgiven
 And hide behind your pride?
 (To Chorus:)

Outro Chorus 3:

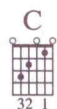
Father, father,
 Please believe me.
 Everybody, please.
 Everybody, keep the faith.
 Keep the faith.

I'LL BE THERE FOR YOU

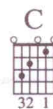
Words and Music by
JON BON JOVI and RICHIE SAMBORA

Slowly ♩ = 78

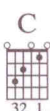
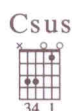
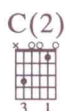
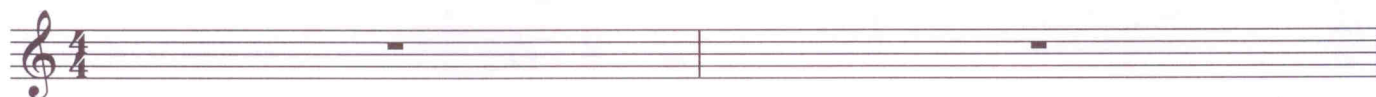
Intro:



Acous. Gtr. 1



mf



Cont. in notation



1. I guess this time you're real - ly

Verse:

Dsus2



Harmony vocal cont. simile



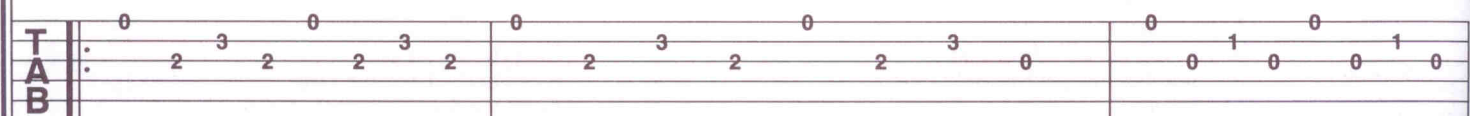
leav-ing,
times,

I heard your suit - case say good - bye.
and they have their own hid - ing place.

Acous. Gtr. 1



hold throughout



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Dsus2



As my bro - ken heart_ lies bleed - ing,
I can prom - ise you to - mor - row,

TAB

0 1 0 0 1 0 0 2 3 2 0 2 3 0

Fmaj7



C



they say true love is su - i - cide.
but I can't buy back yes - ter - day.

TAB

0 2 1 2 0 2 1 0 0 1 0 0 1 0

Bb(b 5)



You say you cried_ a thou - sand riv - ers
Ba - by, you know my hands are dirt - y,

TAB

0 1 0 0 1 0 3 0 3 3

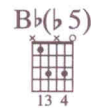


and now you're swim-ming for the shore.
I want-ed to be your Val - en - tine.

TAB

0 3 0 3 0 1 0 0 1 0

3 3 3 3 0 0 0 0

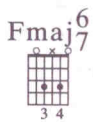


You left me drown in my tears—
I'd be the wa-ter if you get thirst - y, ba - by,

TAB

0 1 0 0 1 0 3 0 3

0 0 0 0 3 3 3 3



Acous. Gtr. 2



Cont. in notation

and you won't save me an - y - more.— I'm pray-ing to God— for one more chance. }
when you get drunk I'll be the wine.—

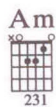
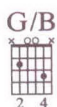
TAB

0 3 0 3 3 3 0 3 3 3 0 3

3 3 3 3 0 0 0 0 3 3 3

Cont. in slashes

Chorus:



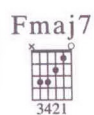
Rhy. Fig. 1
Acous. Gtr. 1

I'll be there for you, these five words I swear to you. When you

Rhy. Fig. 1A
Acous. Gtr. 2

TAB

0	0	0	3	0	0	0	6	5	3
5	5	5	0	5	5	5	0	0	0
5	5	5	0	5	5	5	5	5	0



end Rhy. Fig. 1

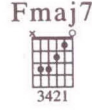
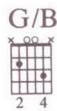
breathe I wan - na be the air for you. I'll be there for

end Rhy. Fig. 1A

TAB

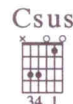
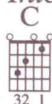
0	0	0	3	0	0	0	6	5	3
5	5	5	0	5	5	5	0	0	0
5	5	5	0	5	5	5	5	5	0

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) simile

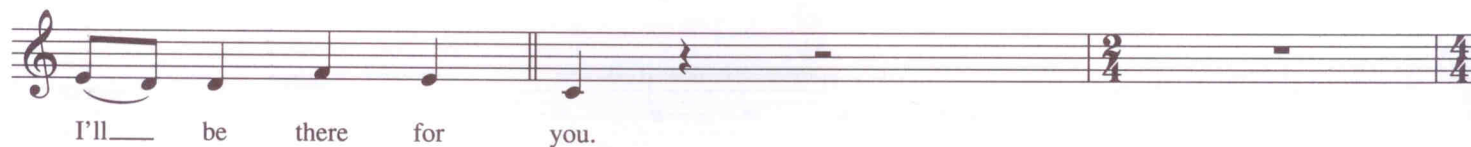


you. I'd live and I'd die for you, steal the sun from the sky for you. Words can't say what love can do,

To Coda  1.
Interlude:



Acous. Gtr. 1



2.
Bridge:



Acous. Gtr. 1



2nd Vocal: Was-n't

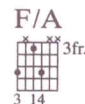
Cont. rhy. simile



I was - n't there when you were down.

there when you were hap - py.

3rd Vocal: I was-n't there when you were_ gone.



There when you were down, down.

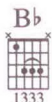
Down._

I did - n't mean to miss_ your birth - day,

I



wish I'd seen you blow_ those can - dles out._



Acous. Gtr. 2



Cont. rhy. simile

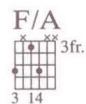


*Acous. Gtr. 1

hold throughout

TAB

*Composite arrangement of various acous. gtrs.



D.S. al Coda

TAB

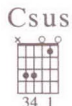
Outro:



Acous. Gtrs. 1 & 2

Coda

you.



ALWAYS

Slowly ♩ = 74

Intro:

Bm7



Synth. ◇

F#m7



◇

Words and Music by
JON BON JOVI

pp *mf*
Piano (arr. for gtr.)

mp hold throughout

TAB

4 2 3 2 4 4 2 3 2 4

Verse:

Bm7



◇

F#m7



◇

A7



◇

Bm



◇

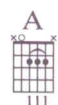
1. This Ro-me-o is bleed-ing
pic-tures that you left be-hind are just

Acous. Gtr. 1

mf P.M.-----
Cont. simile

TAB

4 2 3 2 4 4 2 0 3 2 2 2 2 2 2 2 2 2 2 2



◇



◇

but you can't see his blood. It's noth-ing but some feel-ings that this old-
mem-o-ries of a dif-f'rent life. Some made us laugh, some made us cry. One that-

F#m



Bm



Cont. rhy. simile

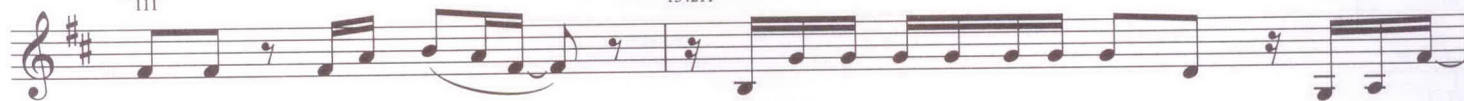


— dog kicked up. — It's been rain - ing since you left me now I'm
made you have to say good-bye. What I'd give to run my fin - gers through your hair,

A



G



drown - ing in the flood. — You see I've al - ways been a fight - er but with - out —
touch your lips and hold you near. When you say your prayers, un - der - stand I've

F#m

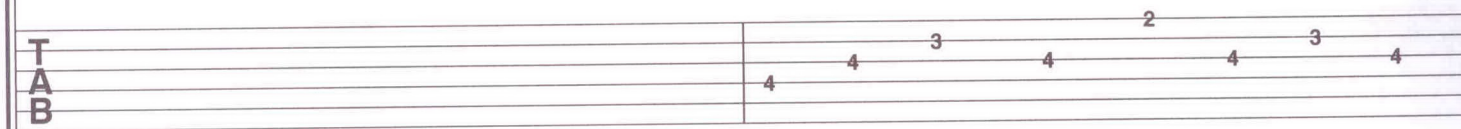


Bm



— you I'll give up. — I can't sing a love song the
made mis - takes, I'm just a man. When he holds you close, he pulls you near. When he

Acous. Gtr. 2

*mf* hold throughout

A/C#



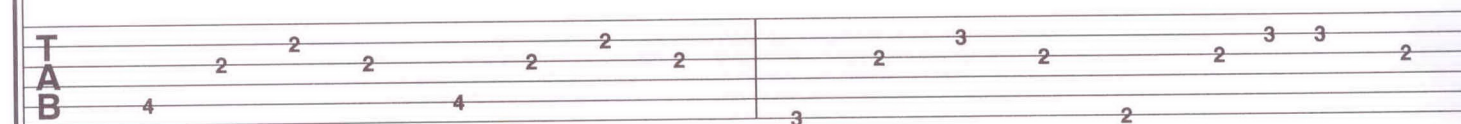
Gsus2

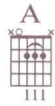


D/F#



way it's meant to be. I guess I'm not that good an - y - more, —
says the words you've been need - ing to hear. I wish I was him 'cause his words are mine, to





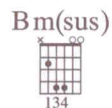
Acous. Gtr. 1



but that's just me.
say to you to the end of time that } I will love you, ba -

TAB

0 3 0 2 2 2



by, al - ways and

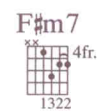
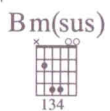


To Coda

Cont. rhy. simile

I'll be there for - ev - er and a day,

1.



Acous.
Gtr. 1



Synth.

al - ways.

Piano

TAB

4 2 3 2 4 4 2 3 2 4

Bm7



F#m7



A7



2. Now the

TAB

4 2 3 2 4 4 2 0 3 2

2 4 4 0 3 2

2.

Bm(sus)



Bridge:



Acous. Gtr. 1

al - ways. If you told me to cry—

Fmaj7



G



C



Fmaj7



G



Am



Am/G



Cont. rhy. simile

— for you, I could. If you told me to die— for you, I would.— Take a look at my face,—

Fmaj7



C/E



G



Em



A



D.S. al Coda

Acous. Gtr. 1

— there's no price I won't pay to say these words— to you.

Bm(sus)



Acous. Gtr. 1

A



Bm(sus)



⊕
Coda

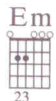


Cont. rhy. simile

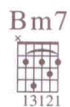
Gsus2



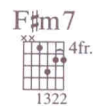
Outro:



Acous. Gtr. 1



Synth. ◇



◇

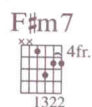
love_ you al - ways.

Piano

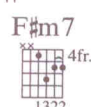
TAB



1.



2.



TAB

**WANTED DEAD OR ALIVE • LIVIN' ON A PRAYER •
BAD MEDICINE • IT'S MY LIFE • LAY YOUR HANDS ON ME •
YOU GIVE LOVE A BAD NAME • BED OF ROSES •
EVERYDAY • BORN TO BE MY BABY • KEEP THE FAITH •
I'LL BE THERE FOR YOU • ALWAYS**

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